FACULTY OF MUSIC UNIVERSITY OF TORONTO

Concert Band

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STEPHEN CHENETTE
conductor

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SUNDAY, MARCH 19, 1989

2:00 PM

MacMILLAN THEATRE

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PROGRAM

Toccata — FISHER TULL (b.1934)

Colonial Song — PERCY GRAINGER (1882-1961)

Songs of Abelard — NORMAN DELLO JOIO (b.1913)

- Introduction
- I. The Tryst
- II. Praise and Profanation
- III. The Parting

Catherine Duff, mezzo-soprano

* * * INTERMISSION * * *

Procession of Nobles from Mlada — NICHOLAS RIMSKY-KORSAKOV (1844-1908), arr. by Erik Leidzen

Variations on a Korean Folk Song — JOHN BARNES CHANCE (1932-1972)

Charles Demuynck, conductor

Four Marches

- Under the Double Eagle — J.F. WAGNER (1856-1908)
- Naval March (first performance) — TIBOR POLGAR (b.1907)
- Texas Tech On Parade — ED CHENETTE
- El Capitan — JOHN PHILIP SOUSA (1854-1932)

Broadway! (first performance) — TIBOR POLGAR

Barn Dance and Cowboy Hymn — PHILIP SPARKE

TODAY'S CONDUCTORS

This afternoon's conductor, **STEPHEN CHENETTE**, became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, conducting, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith.

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CHARLES DEMUYNCK, from Dawson Creek, British Columbia, is in his fourth year of the Bachelor of Music (Conducting) program. He studies conducting with John Barnum, piano with William Aide, and composition with Gustav Ciamaga.

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NOTES

Toccata — **FISHER AUBREY TULL**

Fisher Tull was born in Texas, and earned his PhD at North Texas State University. He is one of the better known composers for band in the United States today, and is presently a professor at Sam Houston State University, Texas.

Toccata was the winner of the American Bandmasters Assocation Ostwald Award in 1970, the year of its composition. Rhythmic and metric complexity are features of this work, which utilizes a prominent percussion ensemble. The intensity which is to pervade the work is evident from the initial unison; tension is maintained through use of dialogue, unison playing, and close intervals. A brief, subdued middle passage provides temporary relief, but this is interrupted by the clarinets' introduction of a fugal section. Percussion solos lead up to an energetic recapitulation, in which motives are somewhat reinterpreted.

Colonial Song — **PERCY ALDRIDGE GRAINGER**

The Australian-born Percy Grainger was committed to the preservation and transmission of European folksong, but also believed in breaking free from the constraints of "traditional" composition. His "free music" was an attempt to liberate melody, rhythm and texture, so as to reflect the dialects and irregularities of natural expression.

Colonial Song (1918) is one of his original compositions dealing with his native land. It is a constant reworking of similar melodic ideas, in a loose A-B-A form. A series of solos lead up to the climactic middle section, after which it tapers to a quiet close. The rich instrumentation, harmony, and plaintive melodic style evoke both the grandeur of the Austrialian landscape and the life of the Australian settler.

Songs of Abelard **NORMAN DELLO JOIO**

Of Italian heritage, Norman Dello Joio is a native of New York City. He was surrounded with music as a child, as his father was one of a long line of church organists. He studied music at the Juilliard School, and composition with Paul Hindemith at Tanglewood and Yale University.

This work deals with the legend of Peter Abelard (1079-1142), the greatest French philosopher of his day. After establishing himself both as a teacher and as canon of Notre Dame, he fell in love with a student, Heloise -- the niece of the canon of Fulbert. Their ill-fated love ended with Heloise entering a convent; Abelard briefly stayed in a monastery, but eventually returned to a successful public life.

The text is as follows:

Introduction:

Share the wonder as we sing of two who loved, who loved yet died apart.
She obeyed in everything; mind and strength, her soul, she gave to him.
He drew from her a force so great, and looked on all but love as naught.
Heloise, Abelard, of those two we sing.
Whose love most strongly ruled their hearts.

The Tryst:

Praise and Profanation:

Praise we the great genuis of Abelard, intellect profound.
The Socrates of Gaul, great Plato of the West behold,
Of all the ancient masters of the final work, greater is he.
God's mighty power and his lion's heart, take us into the light of hallowed reason.

The Parting:

The swollen river flows on, flows on,
Past meadows where the green has gone,
The golden sun has fled the world,
Snow falls by day, the nights are dumb.
O! The girl's heart is still afire,
As to his last house her master comes.
O, Heloise, the song is done,
Yet the light of love dwells in your eyes.
Eternity is in your sight.

Procession of Nobles **NICHOLAS RIMSKY-KORSAKOV**

Rimsky-Korsakov was one of the "Mighty Five" of Russian Nationalistic music, a group which included Mussorgsky, Cui, Borodin and Balakirev. His music makes use of Russian folk melodies and idiomatic scales.

This piece is a transcription of the last movement of his orchestral suite, **Cortège**, which in turn was drawn from **Mlada**, an opera-ballet. It is in A-B-A form, is military in style and suggests the pomp and circumstance of the Russian Court.

Variations on a Korean Folksong **JOHN BARNES CHANCE**

This American composer produced his first works at the age of 15, and went on to study at the University of Texas. These **Variations** won him the Ostwald Award of the American Bandmasters Association in 1966. Chance first heard "Airang", the most popular of Korean folksongs, while serving in Seoul with a US Army Band in the late 1950's. This three-part pentatonic melody lends itself well to variation. In the first variation, the composer plays up the oriental quality of the melody, emphasizing this with percussion and flashy runs. The melody is inverted in the next variation, and supported by simple chordal accompaniment. The following section is a lively military march in 6/8 time, a sharp contrast to the simple chorale it precedes. In the final variations, imitation is used once again; the vibraphone starts a canon which is taken up by the woodwinds, with the brass playing the melody below, rhythmically augmented.

FOUR MARCHES

Under the Double Eagle **J.F. WAGNER**

J.F. Wagner was an Austrian composer, and for years conducted the band of the 49th Austrian Regiment. **Under the Double Eagle/Unter dem Doppeladler** (Op. 159), composed in 1893, is still one of the most popular marches in Austria.

Naval March **TIBOR POLGAR**

A native of Hungary, Tibor Polgar has had two successful careers. He studied with Kodaly at the Liszt Academy in Budapest, and for 25 years was head of music at the Hungarian Radio. After coming to Canada, he re-established himself as a prolific composer of operas, radio and film scores (such as **In Praise of Older Women**), vocal and instrumental music. This piece was written to commemorate the 75th anniversary of the the Canadian Navy in 1985.

Texas Tech on Parade — **EDWARD CHENETTE**

Born in London, Kentucky in 1885, Ed Chenette studied at Highland Park Conservatory in Des Moines, Iowa; Bush Temple, Chicago; and the Societe Academique de Paris, France. He was a member of the Iowa State Military Band, and led many bands himself, including the Canadian Expeditionary Forces 211th Battalion Band, and Chenette's Band (1916-19). He was a distinguished member of the American Bandmasters Association, and wrote for such magazines as **Billboard**, and **Downbeat**. **Texas Tech on Parade** was written for the Red Raiders band of Texas Tech in Lubbock.

El Capitan — **JOHN PHILIP SOUSA**

Sousa, the "March King", needs no introduction -- his 136 marches have made him a household name throughout the world. **El Capitan** (1896), unusual in having both the metres of 6/8 and 2/4, uses melodies from his operetta of the same name.

Broadway! (1989) — **TIBOR POLGAR**

The composer has described this piece as:

> "a character piece about New York's famous theatre district, Broadway. The short introduction depicts lights gleaming and flashing from neon signs, and snatches of sound blaring from all directions. Motives from the American National Anthem and "Yankee Doodle" are heard. All of a sudden, in the midst of this light and sound, a dance melody bursts forth in full swing; it is in the style typical of a Broadway show."

The work is dedicated to 'my dear friend and colleague, Stephen Chenette."

Barn Dance and Cowboy Hymn — **PHILIP SPARKE**

This energetic piece is a light-hearted parody of American "hoe-down" music -- cowboy music by an Englishman! Familiar tunes are handled in clever and unexpected ways: Sparke fragments them, overlaps them, or splices them together. Even the 'hymn' in the middle section is not serious, as it is occasionally interrupted by the brass, who recall agitated figures from the opening. Also characteristic of this work are frequent shifts in metre, and the occasional 'wrong' note.

Program notes by **STEPHANIE CONN**
History & Literature, Year III

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UNIVERSITY OF TORONTO CONCERT BAND

FLUTE
Chenoa Anderson
Ramona Hoffmann
Gillian Johnson *
Paula Anne Kowalchuk
Joan Krepinsky
Chris Lee
Rhonda Lennie
Cheryl McHugh

PICCOLO
Cheryl McHugh

OBOE
Sheerene Celaire
Crystal Anne Cottrill

CLARINET
Stephanie Conn
Lori Kernohan
Bernadette Ko
Joanne Krzyszkowski
Samina Malik
Libor Michalak *
Stefan Pisocky
Filomena Silva
Linda Switt

E FLAT ALTO CLARINET
Janet Pelletier

BASS CLARINET
Linda Switt

CONTRA-BASS CLARINET
Lorraine Adams

BASSOON
Jeff Burke
Christine Cardinal *

SAXOPHONE
Steve Gokool (Baritone)
Maggie Johnston (Alto)
Kathy Rea (Alto)
Keith Reid (Tenor)

TRUMPET
Jason Czuba
James Duncan
Timothy Hamel
Johnny Kemerer
Dave Malysh
Gianpietro Posocco
Brian Wookey

FRENCH HORN
Sharon Fisher *
George Nicholson
Susan Robertson
Chris Whitehead

TROMBONE
Patrick Brown
Tony Gomes
Guillermo Carn
Geoffrey Sangwine

EUPHONIUM
Ty Watson
Cindy Young

TUBA
Nicola Irwin-Childs
Rob Brown

STRING BASS
Greg Sheldon

PERCUSSION
Kathleen Armstrong
Anne Marie Borth
Chris Braun
Craig Hunter
Andy Morris
Cathy Jo Thompson

HARP
Agnes Lee

PIANO
Ramona Hoffman

MANAGER/LIBRARIAN
Rhonda Lennie

* Principal

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

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